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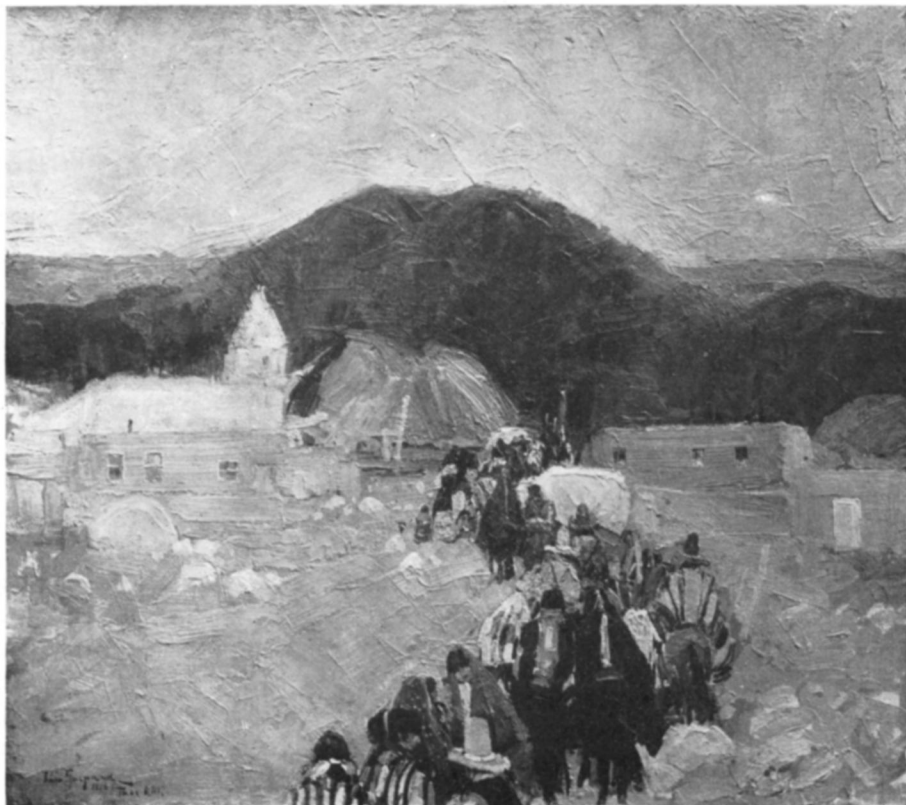
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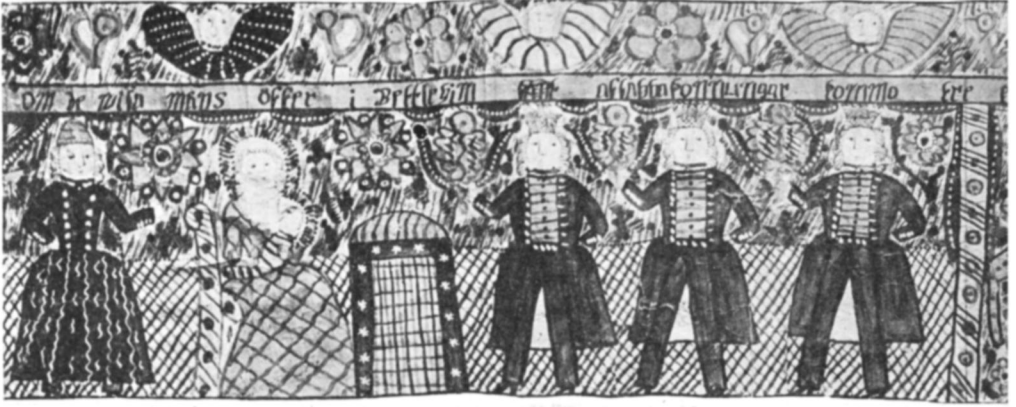
TO THE PRENDARIO  
EXHIBITION OF PAINTINGS BY LEON GASPARD

designer, and they are important historically. The French portrait engravings in such early states and brilliant impressions as are shown here also are rare. The late and worn impressions which are so frequently seen in no way do justice to the splendor of French engraving in its golden age. The portrait of Guillaume de Brisacier—Antoine Masson's far-famed "Gray-haired man"—is seen here in its first state. The proof is so remarkably bright that it is safe to say it is an unexcelled impression of Masson's masterpiece. The benefit to the printlover of studying such proofs is

immeasurable. Quality is a prime consideration in judging the esthetic importance of a work of the needle or burin. The exhibition will remain in place until about the end of the first week in January.

### THE TOY EXHIBITION

THE exhibition of toys made in America, held in Gunsaulus Hall, indicates in a significant way the progress of design in toymaking. With an entirely different purpose from the displays in the shops, the attempt in



BONATTAR, OR SWEDISH FESTAL DECORATION, LENT BY EDWIN PEARSON

arranging this exhibition of toys has been to bring forward that element of beauty which students of childhood believe is a vital part of the lives of the children. Given this condition, it is immediately interesting to note the increased proportion in the number of toys made by children themselves and by amateur toy-makers. The use of wood with its sympathetic texture, the less realistic and more imaginative uses of wools and cambric in the making of dolls and animals, the prominence of toys which involve the constructive activity of the children themselves—these are characteristics of the present exhibition. It is interesting to see that there are at least a few inexpensive toys in which beauty is a vital part. Often the toy manufacturer remains still to be convinced that beauty costs no more than ugliness. Often he has to be persuaded that beauty does add to the child's interest in the toy. But the American manufacturer is a broadminded individual, and if the suggestion of the public can reach him through not too devious channels, there

is no question that the public's desire will be supreme with him.

The prize awards in the toy exhibition were given as follows: the George Arthur Stephens prizes of \$50, \$30, and \$20, for the toys having the best re-active effect on the worker who makes toys, to Alfred N. and Anita Willets Burnham for two carved dolls, to M. Bayley Whiting for "The butcher, the baker, the candlestick maker," and to Paul Detlefsen for "Pigeonville"; Illinois Manufacturers Association prizes of \$50, \$30, and \$20, for designer and student, to John Lloyd Wright and to Elizabeth DeWitt for their entire exhibits, and to J. O. Howard for a paper aeroplane toy; Municipal Art League of Chicago prizes of \$25, \$15, and \$10, for toys of greatest art and educational value, to Florence Judd for complete set of doll furniture, to Andrew Rainus, in the Country Convalescent Home, for doll's house, and to Charles F. Lorenzen and Co. Inc. for mosaic picture tiles; Mrs. Hubbard Carpenter prizes (two) of \$25 each, for toys of greatest educa-



ON EXHIBITION IN GUNSAULUS HALL. SEE NOTE ON PAGE 12

tional value, to Caroline Pratt for group of wooden toys and to Miss Hans Viederanders for exhibit of barnyard set. Honorable mentions were awarded to W. F. Tannen Co. for dried apple dolls, to Wilfred Bronson for basket cart design, to Stella Adler for "The happy doll family," to Paul Benz for doll's house, and to Jessie McCutcheon Raleigh for "Stair-step family."

#### LIBRARY NOTES

**R**EQUESTS come often to the Ryerson Library for books on the subject of symbols and their adaptation, although comparatively few people appear to realize the possibilities for creative inspiration which this subject offers. From being the text of the simple in ages past symbolism has become the study of the scholar, and today we turn to it for an interpretation of various countries, designs, and even personalities. The library offers books on the symbols of Egypt, China, Japan, and mediaeval Europe; on the meanings of flowers, trees, and animals in historic

ornament; on decorations found upon the pottery and blankets of the American Indian; on the rugs of Persia; and on the emblems employed by the Coptic weavers. Under the general subject of ecclesiastical symbolism come the many books on the cross in tradition, art, and history: the tau cross of the ancient Egyptians, the sunwheels of the Scandinavians, the caduceus of Hermes, the many variations of the swastika, heraldic crosses, and the cross as a symbol of the Christian faith.

To the Photograph and Lantern Slide Department there has just come a gift of approximately ten thousand photographs of American and European subjects and four hundred magazine articles in temporary bindings—a generous gift presented to the Ryerson Library by Mrs. John B. Sherwood with the confident faith that here in the Lending and School collections it will be of continual service in the encouragement of art appreciation. There will be a more detailed description of this gift in a later number of the *BULLETIN*.